

MILTON **JAZZ** CONCERT

CD 1004



1963

**Bobby
HACKETT**



**Vic
DICKENSON**



**Ed
HALL**



MILTON JAZZ CONCERT 1963

BOBBY HACKETT (trumpet), **VIC DICKENSON** (trombone),
EDMOND HALL (clarinet), **EVANS SCHWARTZ** (piano),
CHAMPLIN JONES (bass), **MICKEY SHEEN** (drums).

Concert, Milton, Mass. April 26, 1963

1. Struttin' With Some Barbecue (7:15)
2. In a Mellotone (5:02)
3. Indiana (6:08)
4. When Your Lover Has Gone (4:21)
5. Fidgety Feet (7:23)
6. Muskrat Ramble (4:32)
7. There'll Be Some Changes Made (3:34)
8. Bank Commissioner's Blues (6:11)
9. Sweet Georgia Brown (6:58)
10. Medley: (7:06)
 Poor Butterfly; Manhattan; September
 Song; Slow Mood; Lazy River
11. Basin Street Blues (7:26)
12. China Boy (6:53)

TOTAL TIME: 73:08

Executive Producer: Rob Bauer

Producer and Liner Notes: Jim Weaver

Sound Transfers and Restoration: Jack Towers

Source Material Provided by: Doris Schmidt

Cover Art and Design: Eric Bogart

Cover Photos: Doris Schmidt

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1. **Struttin' With Some Barbecue (7:15)**
(Armstrong, Hardin)
2. **In a Mellotone (5:02)**
(Duke Ellington)
3. **Indiana (6:08)**
(MacDonald, Hanley)
4. **When Your Lover Has Gone (4:21)**
(E.A. Swan)
5. **Fidgety Feet (7:23)**
(LaRocca, Shields)
6. **Muskrat Ramble (4:32)**
(Gilbert, Ory)
7. **There'll Be Some Changes Made (3:34)**
(Overstreet, Higgins)
8. **Bank Commissioner's Blues (6:11)**
(Traditional)
9. **Sweet Georgia Brown (6:58)**
(Casey, Pinkard)
10. **Medley: (7:06)**
Poor Butterfly (Golden, Hubbell);
Manhattan (Hart, Rogers); **September Song** (Anderson, Weill); **Slow Mood**
(Eddie Miller); **Lazy River** (Carmichael,
Arodin)
11. **Basin Street Blues (7:26)**
(Spencer Williams)
12. **China Boy (6:53)**
(Winfree, Boutelje)

TOTAL TIME: 73:08

Imagine listening to a previously unknown jazz concert by Bobby Hackett, Edmond Hall and Vic Dickenson, sounding as fresh and alive as when it was performed in 1963. That's the pleasure that awaits you. Here's how it came about.

I hadn't lived in the Boston area for decades when, shortly after retirement, I got the urge in 1982 to visit some old friends while most of us were still healthy. I hoped that one of them might have recorded some of the many sustaining jazz shows in the Boston area during the 1940s and 50s. I knew that some acetate discs, wire recordings and tapes existed because I'd already been instrumental in the production of several LPs from my private recordings and those of a friend, featuring Sidney Bechet, Edmond Hall, Johnny Windhurst and Vic Dickenson. My 1982 visit was pleasant, including live and recorded jazz, but all my queries were fruitless; no one else seemed to have old radio recordings.

Then one day while I was riding in Doris Schmidt's car, she played a cassette of

some pretty remarkable music. Doris was the widow of Dick Schmidt who had been the president of Boston's Jazz Society back when I was still living in the city. A non-musician, (he was the president of a local savings and loan), Dick was a major positive force for jazz, promoting it in the Boston area for decades. When I asked Doris about the cassette, she referred to the "Milton concerts" as though everyone knew about them. The recording quality of the cassette was so good that at first I thought she might have recorded it recently. Then, gradually, the whole story came out. Tapes survived of all or part of the series of concerts produced by Dick in Milton, an adjacent suburb of Boston, from 1959 to 1968. The concerts included performances by Jimmy and Marion McPartland, Lee Wiley, Buck Clayton, Yank Lawson, Wild Bill Davison, Dick Wellstood, and Lou McGarity. And would you believe a chase chorus between Yank Lawson and Buck Clayton at the 1964 concert. Remarkable, I say, almost "unbelievable," that overused word. Until his death, Ed Hall was present every year.

He and Vic Dickenson were close friends of the Schmidts. All the concerts also featured local musicians, especially Evans Schwarz, piano, who died in early 1989, shortly before he was to have attended the Boston convention of the IAJRC.

The concert on this compact disc was performed in the Milton high school auditorium on April 26, 1963, the fifth annual concert. A local newspaper account of the festivities noted that:

"Richard H. Schmidt, president of the musical Milton (Savings) Bank, brought off the concert and introduced a few smooth jokes as a master of what ceremonies there were. 'With Edmond Hall,...I'll be brief. He's the third fence viewer in Milton.' This would enable the clarinetist to check the town's boundary lines, a traditional New England town duty that has lost much of its usefulness — except for comic effect."

Dick's introductions displayed a great sense of humor. "Always, in these concerts," he told the crowd in the high school auditorium, "we try to name our

jazz bands. We didn't have a name for this one until a few weeks ago. Last summer...we saw a boat called 'Press On Regardless.' That seemed a very appropriate name for a boat, and I've heard of the Onward Brass Band, so we're going to call this one the 'Press On Regardless Band.'"

Hackett, Hall and Dickenson hardly need an introduction to IAJRC members, but Ev Schwarz, according to Schmidt, was "Milton's own piano player, who owns a gasoline station in Coolidge Corner. I understand that instead of giving away green stamps he puts four beautiful blue notes in every tank of gas." Ev had been a stalwart contributor to Boston jazz ever since the 1940s. Like Ed Hall, he played in all the Milton concerts.

Bassist Champlin Jones was described by Schmidt as "an electronic engineer, and he's equipped his bass with little electronic transistors on each string. And that's why Pittsburgh stays lighted all the time."

The drummer, Mickey Sheen, had been a fixture in New York jazz circles throughout the 1950s, performing and recording

with "The Big Three," which included Marty Napoleon and Chubby Jackson, and with groups led by Charlie Shavers and Sol Yaged, among many others.

The selections on this compact disc are presented in almost the same order played. "Bank Commissioner Blues" was a reference to Dick's professional position. Most numbers have two choruses by each of the front line and the piano. It was a night to remember and, thanks to Dick and Doris Schmidt, we can still enjoy it today.

There'll be more about these concerts (and Doris and Dick) in a 1992 issue of the IAJRC Journal, based on a presentation I made to the IAJRC Boston convention in 1989. Think a minute — maybe you know someone who might have tucked away similarly unreleased material.

— Jim Weaver

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COMPACT
disc
DIGITAL AUDIO

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